

石村素描集

THE ALBUM OF SHICUN'S SKETCH ART



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作者簡介

石村，原名石建春，1955 年生于陝西勉縣。1972 年考入西安美術學院學習雕塑，畢業后先后在陝西省展覽館、陝西省雕塑工作室任創作干部。1984 年考取西安美術學院雕塑系攻讀碩士學位研究生，1987 年畢業，獲碩士學位并留校任教。現為中國美術家協會會員，中國雕塑學會會員，陝西省雕塑藝術委員會委員，西安美術學院副教授，雕塑系教研室主任。作品曾多次參加全國美展并獲獎，有些作品被中國美術館、中國革命博物館等單位收藏。出版有著作《人體雕塑基礎》。



Shicun

About the Artist

Shicun (stone village) also named shi Jianchun, was born in the MianXian County in Shaanxi Province in 1955 . He was enrolled in Xian Institute of Fine Arts (XIFA), majoring in sculpture in 1972 . He worked as a staffat member in Shaanxi Exhibition centre and afterwards in Shaanxi Sculpture workingHouse after graduation . He was admitted to the sculpture Department of XIFA for postgraduate study in 1984 . Three years later , he graduated and received his MA degree . He was employed by his old school and stayed there teaching . Now he is a member of Chinese Artists Association , Chinese Sculpture Learned Society , Shaannxi Sculpture Arts committee and an associate professor of XIFA , also head of teaching and research section of the Sculpture Department of the XIFA. His works have been selected for the national fine art works exhiton and won prizes for many times . Some of them were collected by the Chinese national Fine Arts Gallery and National Revolutionary Museum, ect . his published book is " The ABC of Human Body Sculpture" .

序

素描是造型藝術的基礎，也是一種藝術表現形式。幾乎每個畫家當他們入門時都經歷過嚴格的、甚至是枯燥的訓練，以培養他的觀察對象、刻劃形體結構的造型能力。直到成為畫家，素描則主要成為收集創作素材以及完成底稿的手段，同時又是獨立的藝術形式。古今中外一些知名的畫家，年青的時候在素描上都下過苦功，奠定了成為大師的堅實的造型基礎，並在實踐中不斷磨練和深化藝術的表現力，畫出一批不朽的優秀素描作品。

近年來有些年青學徒及畫家過于迷信和依賴現代化設備照相機，妄圖走捷徑，有些輕視直接面對對象寫生，至于通過深入生活，觀察、理解作素描速寫者更是寥寥無幾了，這是一大偏見，也是一大損失。長此下去，其副作用就更突出了。

前不久，我看了石村的一批素描頭像，在目前對於深入生活畫素描速寫有所淡漠的情況下，這批造型嚴謹、技法熟練、表現生動、形象感人的作品實屬可貴。盡管有些是好多年前所作，仍不失感人的藝術魅力。首先給人強烈的印象是親切，好似身臨其境，步入茫茫草原、黃土高坡和關中農舍，見到那飽經風霜的藏族牧人，粗獷憨厚的陝北老漢，慈祥質樸的關中農民，天真秀麗的農村少女……等一批可親可愛的形象。這批頭像既有其各地區人物的共性，又有其不同的個性。石村曾和我談到，面對這些人物，激動不已，情之所動，有感而發。

這批作品在表現手法上，有比較嚴謹的調子處理；有簡練概括速寫式的刻劃；亦有用筆奔放的結構綫描繪，均依據對不同對象的感受理解而運用不同的表現手法。象采用細致深入的多調子，有助於刻劃那質樸善良的關中老農的性格；面對常年在風雪中的牧民，采用粗獷挺拔的結構綫，以加強其結實剛毅的性格；以柔和細致的綫條，剛好突出了少女純真的美。

素描的表現手法主要是兩大類：一類是依據不同光源，採用明暗、塊面、調子來塑造形體質量及空間感，屬調子畫法或塊面畫法。另一類則不受光源的約束，以綫為主塑造形體結構，屬結構綫畫法。還有一類則屬於二者之結合，其側重不一，也難于分類。石村既經歷過嚴格的訓練，又勤于實踐與探索，故能面對不同對象，得心應手運用不同表現手法。

素描既具有科學性與規律性，又不可忽視其藝術性，由于每個畫家的修養、個性、愛好以及掌握技巧高低不同，即使是採用同一類表現手法，卻呈現各自面目和各自不同的藝術效果。每個畫家都依據自己的感受、偏愛有所強調、誇張、取舍，以增強藝術的表現力和形式感，從而也突出其特點與個性，那種幾十年如一日，如實地機械地作畫，滿足純客觀再現，擺不脫學徒一樣基本功訓練，是無法使作品富有生氣的。

對於步入藝術大門的學子，經受嚴格的科學的乃至機械的一段訓練是必要的，但也應注意強調自己的感受與理解，加強主觀能動性，逐步發揮自己的個性，在忠實地再現對象基礎上，走向藝術地表現對象。并要不斷廣為吸收、刻苦實踐，達到既具備準確、深入細致地描繪對象的造型能力，也具有深入簡出的提煉概括能力，還必須努力使自己的素描風格化，也才有利于促使創作風格個性的突出。

石村是一位有才氣有出息的雕塑家，現任西安美術學院副教授，曾經受本科、研究生的科班訓練，畢業后一直從事教學與創作，這批作品是他經常深入生活中所作，選出部分出版成冊，相信初學者和專業美術工作者，倘從中體會吸收，必然會有所裨益。他正處年富力強，他的素描也將和他的雕塑藝術一樣，在表現力、形式感、風格化等方面會不斷升華到更高的境界。



一九九六年四月十八日于海濱旅途中

Preface

Sketch is the basis of plastic arts . It is also a kind of artistic form of expression . When he first crosses the threshold, almost every artist has experienced strict even dull training period to train his observation of the object , mould ability of portraying the body and structure . When he grows into an artist, sketch then becomes his means of gathering source materials for creation and competing first draft , also an independent art form . A number of well — known artist in ancient and modern times , chinese and foreign , devoted a lot of time and energy to sketch which laid solid foundation of their moulding abilities to become masters when they were young . They tempered and deepened their abilities of expressing art in reality continuously , and thus created a lot of excellent immortal sketch works .

In recent years , some young trainers and artists unduly behave in and depend on modern equipment and photographer . They vainly attempt to take a shortcut and more or less underestimate drawing form life in the face of object , not to mention even less number of sketchers who sketch by plunging into the thick of life , observing and understanding . this is a serious prejudice and also great loss . If the situation remains like for a long time , the side — effects will be more visible .

The other day , I saw some medallion portraits sketched by Shicun . Under the current circumstances of becoming flag in sketch from life , these works are especially commendable for their rigorous moulding , skilfulness, vividness and touching figures . Although some of them were drawn many years ago . they still have the touching artistic charm the first strong impression they leave is cordiality . One feels personally on the scene of boundless grasslands, the loess plateau and farmhouse of the middle part of ShaanXi and seeing many lovable characters such as the weather — beaten Tibetan shepherd, the straightforward but kind old man in the northern part of ShaanXi, the amiable simple and honest peasant in the middle part of ShaanXi and the beautiful innocent country girl, etc . These portraits have not only general characteristics of people on certain areas but also their own different individualities . Shicun once told me that he was deeply moved by

these figures at the sight of them and drew them with strong emotion.

In techniques of expression, there are comparatively rigorous treatment of tone, depiction in the style of brief sketch and depiction of bold and vigorous structure lines. They are employed differently according to different understanding of the objects. For example, careful and thorough many — tone can help portraying the character of the simple kind old peasant in the middle part of ShaanXi; while to portray the shepherd who lives against wind and snow all year long, forceful structure lines are used; as for soft and careful lines, they exactly stress the innocent beauty of girl.

The expressional techniques of sketch are mainly two kinds. One is to use light and shade, square and plane and tone to portray the quality and sense of space of the object according to different light sources. It belongs to tone method or square and plane method. The other is mainly to use lines to portray the structure of the object, free of light source. It belongs to structure line method. There is still another kind which is actually a combination of the two. Its emphasizing part is not always the same so it is difficult to be sorted into any kind. Shicun has experienced strict training, and he is also diligent in practising and researching. Therefore he can use different expressional techniques for different objects freely and skilfully.

Sketch has not only scientific quality and regularity, yet its artistic quality can't be ignored. Due to different training, character, interest and degree of skilfulness of each artist, even if they use the same expressional technique, the works turn out to be different in appearances and artistic effects. Each artist emphasizes, exaggerates, accepts or rejects to strengthen his own ability of expressing art and sense of presentation according to his own feeling, preference and thus stresses his own trait and character. Rigid, accurate and mechanic painting, reproducing reality sheerly, not getting rid of the style of basic training like a trainee, can not make the work full of vigor.

To a student who has just stepped into the gate of art, it is necessary to go through a period of strict, scientific or even mechanic training, but he should pay attention to stress his own feeling and understanding, to enhance his initiative and to give full play to his own character gradually, to display the object artistically on the basis of reproducing it faithfully. He should also absorb extensively and practise diligently to acquire an ability of portraying accurately and carefully and refining profoundly and simply as well. Besides, he must try to make his sketch possessing his own style, and therefore help emphasize his stylistic character in his works.

Shicun is an intelligent and promising sculptor who presently is an associate professor in Xian Institute of Fine Arts. He is a professional by training successively undergraduate and postgraduate courses. He has been teaching and creating since graduation. These works are produced by him as he plunges into the thick of life now and then. Parts of them are selected to compile this book. Those beginners and professional artists will certainly be benefited if they can learn something in the book. Shicun is now in his prime years, his sketch and sculptural art also is surely to be sublimated into a higher state in aspects of ability of expressing art, sense of presentation and style.

LiXiqin

Apr. 18 1996 on the trip to seashore

生活的啟迪

——兼談對人物素描的一些思考

閑暇時，我翻弄我過去畫的一些人像素描，這些都是在很多年前深入生活收集創作素材時的人物寫生。所畫的形象，有西藏農區、牧區的，有陝北的，也有一部分關中地區的。雖說作畫時間距今已很久了，但看着這些素描，還是不斷勾起我的回憶，使我想起了那陣子所接觸的生活和生活中那些感人的形象。那時往生活中去是懷着一顆真誠的心，描繪生活中那些鮮活形象時也是真正激動過、動了情的。以后有了照相機，收集形象時便有了依賴，不僅畫得少了，就連下去的時間也少了，即使下去了也已缺乏那種投入。現在的時尚是快節奏、走馬觀花、“獵奇加觀念”即出產“作品”，深入生活已被淡化，以后是否還會有那樣一種激情、那樣一股勁頭去面對生活中的東西，恐怕已很難說了。

藝術來源于生活，藝術家更離不開生活，在生活中真正扎進去時，這個體會就更加深刻。生活是豐富多樣的，生活中有各種身份、各種職業、各種年齡、各種氣質的人物，他們的經歷都將在他們的形象、體格、動作、表情、言談、舉止中流露出來，表現出人與人之間不同的個性特征，這些都是我們的藝術作品所追求的，也只有這富有個性、富有特點的形象才可能是生動的、真實可信的、富有感染力的。因此，我在畫人物素描時，比較注重對人物的了解和研究。這種了解和研究應該是多方面的，既要從微觀、還要從宏觀上去把握。我所說的微觀，是指對人物的具體研究，我所說的宏觀，是指對人物所生存的大的地域環境、條件以及這些條件對人們的體魄、形象、性格、氣質的形成而產生的影響。這微觀和宏觀兩個方面是一種客觀存在、密切聯系的。我們不能只注意了對具體人的分析研究而忽視了對大地域人群共性特征的研究，這樣會在總的形象感覺和味道上把握不好；但光有了對大區域共性東西的宏觀了解，而不注意對具體人的細致觀察和了解，就又會

失之概念，都不能真正把握和充分表現對象。比如南方和北方就是兩個區別很大的地域，北方的大山、高原、戈壁、黃土地，造就了在這片土地上與自然、與命運拼搏的人，這裡的人與這裡的大山、大戈壁、黃土高原一樣體格健壯、厚實、身材魁武、形象粗獷、性格豪爽。而南方秀麗的山水、溫和的氣候則賦與了南方人的聰慧和靈秀，但同時也顯得精巧，包括體格上的弱小，皮膚的細膩，形象方面的小巧玲瓏和性格的活潑。南方人在這種生機勃勃的環境中也具備了機靈、活躍和敏捷的特點。而北方人生活在有霜期長、寒冷地帶的環境中則尤其憨厚樸實，但也不免在豪放粗獷中又有些不善精微。這些都構成了南北方人的大的特征。比如我們看四川人和陝西關中人就明顯有別，即使是陝西本區域內，陝北、關中、陝南從地理環境上就有很大的不同，而這三個地域環境中的人的形象特征、氣質特征也有很大的區別。四川人又和江浙人、兩廣人的形象特征不同。在漢民族間尚且有如此差異，那麼漢族與少數民族之間的形象特征區別就更加明顯了。我們看藏族、蒙古族、回族、維吾爾族、哈薩克族、壯族等，其各個民族的特征就很容易觀察出來。法國偉大的文藝批評家丹納曾說過：一個民族永遠留着他鄉土的痕迹，而他定居的時候越愚昧越幼稚，身上的鄉土的痕迹越深刻。……在民族和歷史上反映出來的，仍舊是自然界的結構留在民族精神上印記。人是在自然環境中生存、同時也被環境所改變，使人更能適應所處的環境，這是體現在人身上的一種自然屬性。這是從地理環境這個意義上講的。人同時還有另一種生存環境，這就是社會、職業、身份、文化氛圍，這些因素也影響着對人的造就。不同的職業、不同的文化程度就有不同的氣質和個性，這是人的社會屬性。除此之外，還有人生的經歷，經受磨難的程度、坎坷與否、聰慧程度，等等這些，都會給人物形象留下深深的“烙印”，當然這一切都要靠我們去深入地了解、觀察和發現。對人物熟悉了、了解了，就會幫助我們更深入地研究和更準確地把握對象，使一個形象在我們自己的腦海里先“活”起來了，才能談得上去刻劃和表現。

在具備了以上條件后，我們作畫時還要注重對對象的感受，力求畫出自己的感受，並調動一切表現手段和技巧來為這個目的服務。要在整個描繪過程中注之以情。我們不能麻木地毫無感受、毫無感情地面對所表現的對象，如果我們對對象一無所知，不加了解和研究抓着就畫，很有可能只是畫出一幅課堂上基礎訓練式的作業，膚淺表面，不可能有深刻的東西出現。如果我們沒有用情、用感受去描繪，那麼所畫出的形象不管技巧再高、形再準，都是沒有表現力的，既不會生動，也不會感人，更談不上傳神了。同時，我們正因為對不同的人有了認識和理解，在藝術上就要對每一幅畫面有不同的追求，表現手法自然也會不同，而不是千篇一律。比如要畫一位藏族

老人和藏族青年就要選擇不同的表現手法；面對一位飽經風霜的陝北老漢和一位年青的陝北女服務員就必須採用不同的手法來表現，這一切選擇的前提就是你對對象的認識和感受。我作人物素描寫生時喜歡加入這樣一些思考，用“心”去作畫，力求畫出對象的形象特征和氣質、性格特征，把對象的外部形象與內心世界緊密聯繫起來表現，讓我前面講過的那幾種屬性都融在我所刻劃的人物形象中。也只有在有理解、有思考、有感受地去表現對象時，我們也才能在畫面中自覺地突出重點、取舍概括、區別主次、注意以形寫神，畫出有想法有追求的作品。

以上是我在生活中用素描手段捕捉和表現人物形象時的一些體會和看法，這些都是要在深入生活的過程中才能有所發現和認識的。是生活使我們動情，是情感產生了藝術，豐富多彩的生活感染、啟迎着我們，我們的藝術也在表現這種豐富多彩的生活時得到豐富和發展。在今天，雖說現代化的照相、攝像工具越來越先進，但它們永遠不能代替美術家的體驗、感受和情感，更不能代替美術家的獨特眼光和獨特的藝術表達語言，這也正是我愛畫生活中的人物并且至今依然愛我所畫過的這些形象的原因。

石 村

一九九六年三月于西安

The Enlightenment of life

—— with a little thinking of portrait sketch

In my spare time, I glance over some portraits I sketched previously. These are all portraits from life sketched when I plunged into the thick of life to gather source materials for creation many years ago. The figures I drew cover from Tibetan farming and stockbreeding areas to the northern part of Shaanxi province, including some areas of the middle part of ShaanXi. Although that was a long time ago, seeing these sketches, my reminiscences are still called forth. They remind me of the life I experienced in those days and those touching figures. At that time, I plunged into the thick of life with an earnest heart, and I was truly excited when portraying those vivid figures. Later, I became dependent on cameras in gathering materials, drew less and cut down my times of throwing myself into life. Even if I did do that, I have lost that absorption in it. The fashion nowadays is quick rhythm. People gain a superficial understanding through cursory observation. 'Novelty plus concept' produces 'work'. The idea of plunging into the thick of life is gradually faint. It is hard to say whether I will still have that enthusiasm, that spirit to face life in the future.

Art stems from life. Artists can still less be separated from real life, when you really throw yourself into life, this knowledge from experience stands more clearly. Life is colorful. There are various people different in capacity, profession, age and quality in life. Their experiences are to be displayed in their appearances, figures, actions, expressions, speeches and deportments. To show the individuality of one people different from others is what we pursue in our artistic works. Besides, only these figures with individualities and characters can be vivid, believable and appealing. Therefore, during my sketching, I pay more attention to understand and study the figures. This kind of understanding and study should be many-sided, grasped both from microscopic and macroscopic aspects. By microscopic aspect, I mean specific study of specific figure, while macroscopic aspect refers to the extensive regional surroundings and conditions in which the figures live and the influences these factors exert on the formation of people's physique, appearance, character and quality. The two microscopic and macroscopic aspects are objective realities

They have very close ties. We shouldn't ignore either of them. If we only consider the study of specific figure, we can't grasp the right sense and taste of the figure generally; while if we only have a macroscopic understanding of the general character in a large area without paying enough attention to careful observation and understanding of the specific figure, we will then be lost in the concept. Neither of the above circumstances can help us really grasp and fully express the object. For example, the north and south are two distinct areas with great differences. The grand mountains, plateaus, Gobi Deserts and loess nurtures people fighting against nature and destiny on this land. People here are much like the mountains, plateaus, Gobi Deserts and loess, possessing strong physiques, stalwart figures, rough appearances and straightforward, uninhibited characters. Whereas the southerners are endowed with intelligence and beauty by the beautiful mountains, waters and temperate climate, but at the same time they are born with delicacy, including small and weak figure, soft skin, exquisite appearance and cheerful character. The southerners thus have the trait of being smart, active and nimble in such an environment full of vigor and vitality. The northerners live in a cold long-frost-seasoned area, thus they seem especially simple and honest with inevitable lack of ingenuity amidst their straightforwardness. These features form the basic characteristics of northern and southern people. If we compare people in Sichuan province, and the middle part of Shaanxi province we may find they have obvious distinctions. Even in Shaanxi province, the north, middle and south parts are quite different geographically, therefore people in the three areas are not at all the same in the characteristics of their appearances and qualities. And the characteristics of Sichuan people are different from those of people in Jiangsu, Zhejiang, Guangdong and Guangxi. Since there are such distinctions in Han nationality itself, the characteristics that distinguish Han nationality from the minorities are even more obvious.

It is very easy for us to get the characteristics of Tibetan nationality, Mongolia, Hui, Uyghur, Kazak, Zhuang nationality etc from observation. The great French art and literary critic Dainna once said, "The trace of her mother land always remains on a nationality. And the more ignorant and young when he inhabited, the deeper the trace of his mother land left on him ... As is mirroring on nationality and history, the structure of nature on the national spirit". People live in nature, and at the same time we are affected by surroundings. This change makes people agree with the surroundings, this is the natural quality embodied in people, in the sense of geographic environment. And at the same time there is another survival environment around human being, that is, society, profession, social status, cultural surroundings which also affect the achievements of people. People who have different profession, different educational level have different disposition, and character. This is people's social

quality . Besides these , there are people's experiences, the more of less he has suffered, the degree of intelligence etc, all these would left deep "imprint" on people's character .Of course,all these depend on us to observe ,discover and understand.The familiarity and understanding would help us to study deeply and grasp more exactly the object,and make it "alive" in our mind ,Then can we consider to portray and express.

Being ready with the conditions metioned above, we should also attach to our feelings when we are drawing. especially our own special feelings ,and try all means and skill to serve this aim. We should use our feelings in the whole process of drawing. We could't numbly experience or feellinglessly face the object .If We know nothing about the object,and just draw without any study ,it's very likely that what we draw is merely a basic training homework painted in class, superficial and shallow without any deeper understanding.

If we haven't use our feeling , our impression to describe the object,what we draw is without the power of expression , not vivid nor moving ,not even to say lifelike, no matter how skillful the technique and how exact has the object painted . Simultaneously it is just because we have different understanding on different people that we employ different methods to express ,that our works are not stereotyped . For instance to draw a Tibetan old man and young man , different methods are selected;and the same case is when we facing an old man in the north of ShaanXi through the vicissitudes of life and a young waitress in the north of ShaanXi ,And all these selecting premise is the cognition and feelings you get from the object .When I draw the figure sketch, I like adding such thoughts, drawing with. "my heart", striving for the appearance ,disposition and temperament feature of the subject , closely relating to outer appearance and inner world to express,and fusing all the features I mentioned above into the object. Only when we have some thoughts, some understanding and some impressions upon the object ,can we naturally protruding the focal points , leaving off the minor. Points, using mien to express the body , and obtain works with some thoughts and ideal in it .

The above are my understanding and opinion when I employ sketch to reach and express the figure's image .It's only when I've plunged into the thick of life that I get to some of these .It's life that evoke people's feelings; it's people's feelings that produced art, The rich and colorful life affect and enlight us ;and our art was richened and developed in expressing the rich and colorful life . Nowadays , althrough the modern photo graphic technic is becoming more and more advanced, it can't substitute the experiences , understandings and feelings of the artist, let alone the special flair artistic ways of expression, That's also why I love to draw the figures in daily life and still love what I've drawn.

Shicun (Stone-village)

March,1996 in Xi'an